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**The University of Richmond
Department of Music**

**Senior Recital
Katelin French
Soprano**

Assisted by:

Dr. Joanne Kong, *piano and harpsichord*

Eugene Marquis, *clarinet*

Charles Overton, *harp*

Julia Zeller, *flute*

Saturday, April 4, 2009

5:00 p.m.

Booker Hall of Music

Camp Concert Hall



Many thanks to:

Dr. Cable, Dr. Kong, Dr. Anderson, and Mr. Marquis.

Your care and help is greatly appreciated.

Psalm 62:5

For God alone, oh my soul, wait in silence for my hope is from Him.

Program



Nel dolce dell'oblio

Georg Friedrich Händel
(1685-1759)

Julia Zeller, *flute*
Dr. Joanne Kong, *harpsichord*

Arie Antiche Italiane

Come raggio di sol

Antonio Caldara
(1670-1736)

Nel cor più non mi sento

Giovanni Paisiello
(1741-1816)

O del mio dolce ardor

Christoph Willibald von Gluck
(1714-1787)

Se nel ben

Alessandro Stradella
(1639-1682)

Dr. Joanne Kong, *piano*

~ *Intermission* ~

Der Hirt auf dem Felsen

Franz Peter Schubert
(1797-1828)

Eugene Marquis, *clarinet*
Joanne Kong, *piano*

Cinq Mélodies Populaires Grecques

Maurice Ravel
(1875-1935)

Chanson de la mariée

Là-bas, vers l'église

Quel galant m'est comparable

Chanson des cueilleuses de lentisques

Tout gai!

Charles Overton, *harp*

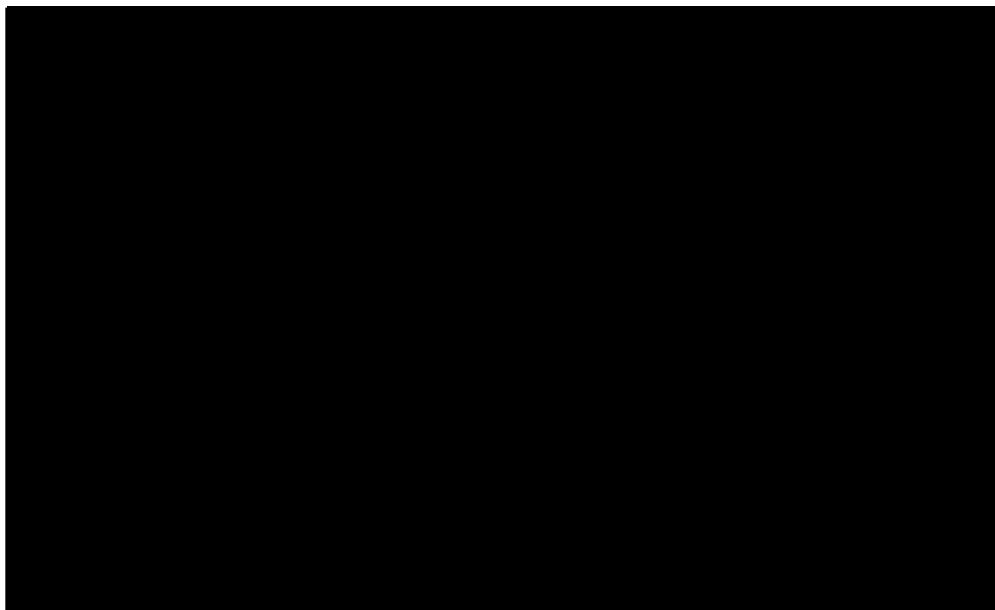
Program Notes

Nel dolce dell'oblio

Georg Friedrich Händel (1685-1759)

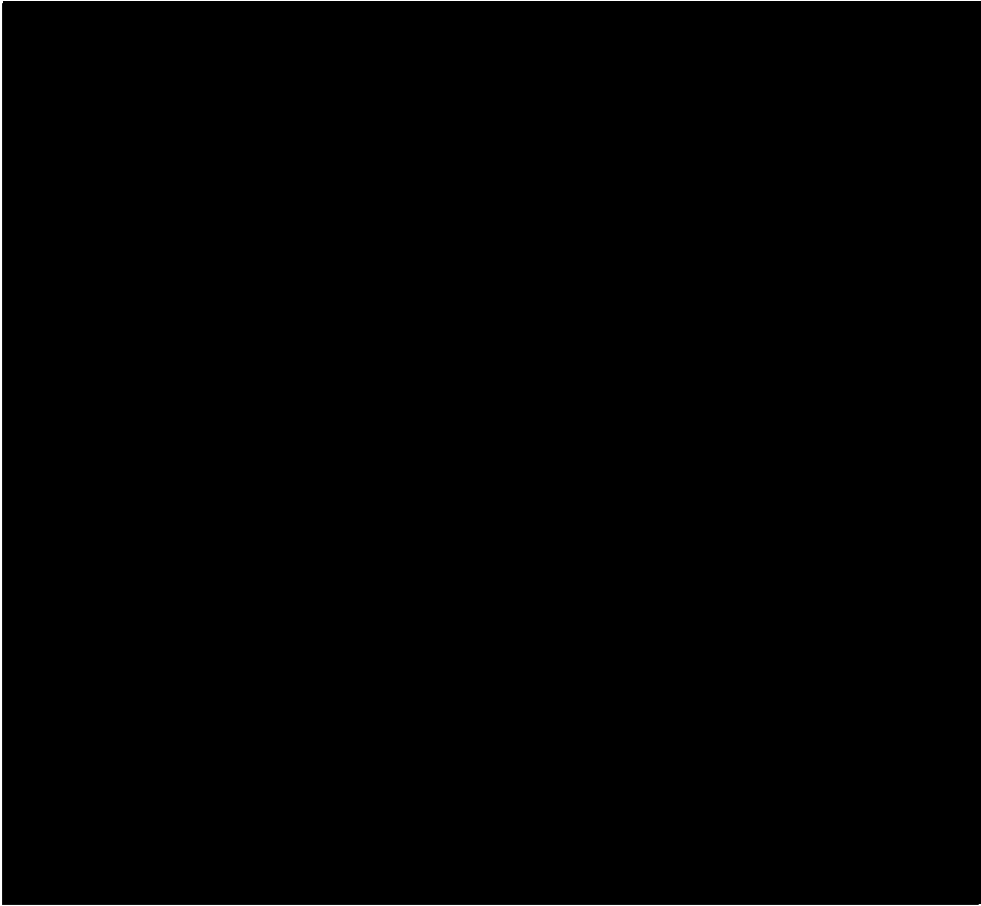
Handel, a master of Baroque composition, was born in Halle, Germany on February 23, 1685, the same year that Bach was born. After studying composition in Italy for several years, he took up residence in London, England. He later became a British citizen at the age of forty-two. He was known for his many oratorios, including famously, Messiah, as well as a total of forty-two operas. His skills as a musician and composer helped to meld the Italian sense of aria with the English choral and the German contrapuntal traditions.

This particular work harkens a maiden madly in love, who is consumed in thought and deed by her passion. The images of her love excite her and keep her up at night. Of course there is the chance that she has been blinded by her love, but she confesses that even if this is the case, the passion is well worth any sacrifice. The acceptance of this pleasure with pain relationship is accentuated by *la petite mort* featured at the end of the of the B section of the second aria, highlighting the sexual tension in the relationship conveyed within the work.



Arie Antiche Italiane

These lovely Italian arias are near and dear to my heart. They are the sort of pieces that one learns when first learning to sing, but return to time again with new meaning and challenges. I first heard *Nel cor più non mi sento* on a cassette tape of stories of composers' lives when I was four years old, and it has been with me ever since. In my senior year, I feel that my voice is in a new place of maturity to tackle these pieces again, and having recently studied abroad in Italy I have a new appreciation for the stories and characters being portrayed. Most of these are originally from operas, (for example, *O del mio dolce ardor* is the opening aria from *Paride ed Elena* (1770)), but are more often heard as individual pieces. The drama and emotion of the situations, however, remain integral to their performance.

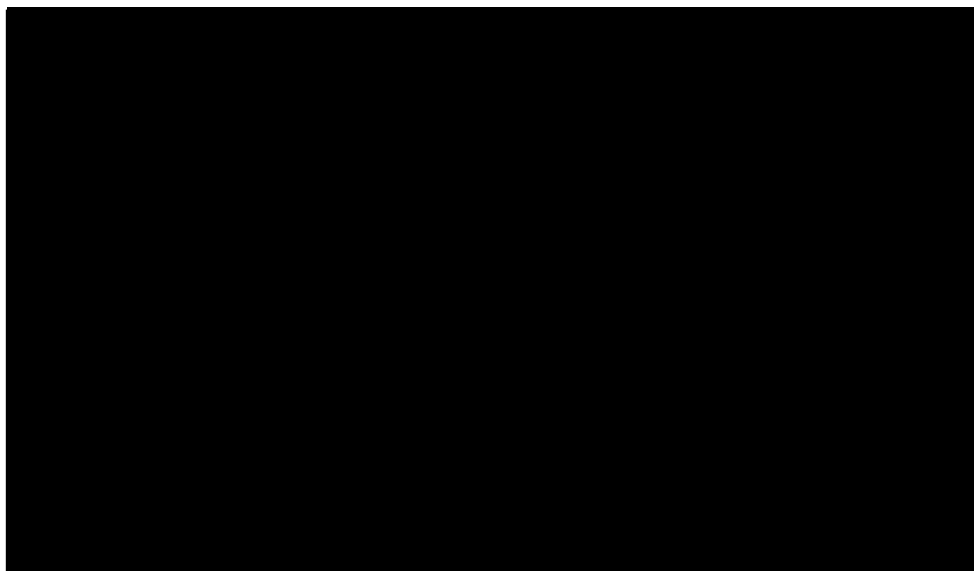


Der Hirt auf dem Felsen

Franz Peter Schubert (1797-1828)

The last song Schubert wrote, *Der Hirt auf dem Felsen*, is believed to have been composed for the operatic soprano Anna Milder-Hauptmann. She requested that the composition allow her a wide range of expression, and that the moods of the piece stretch from deepest loneliness and depression to exuberance of the arrival of spring. As a result, the work is more like an operatic aria than Schubert's other lieder. Additionally, the piece stands apart not only because it is scored for an *obbligato* solo instrument, but also because of its multi-sectional, cantata-like character.

The verses of this piece are combined from several poets, the first four by Wilhelm Müller and the last two by Wilhelmina Christiane von Chézy. The music and words portray a mountain scene with the soprano throwing her voice to the deep echoes of the valley. Unlike her lover, her voice returns faithfully to her. She longs for the spring at which point the snow will melt and she can be reunited with her love. The piece was not published until after Schubert's death in 1828. It is an honor to perform this with such a fine clarinetist, my high school instructor and dear friend, Eugene Marquis. The spring has finally come!

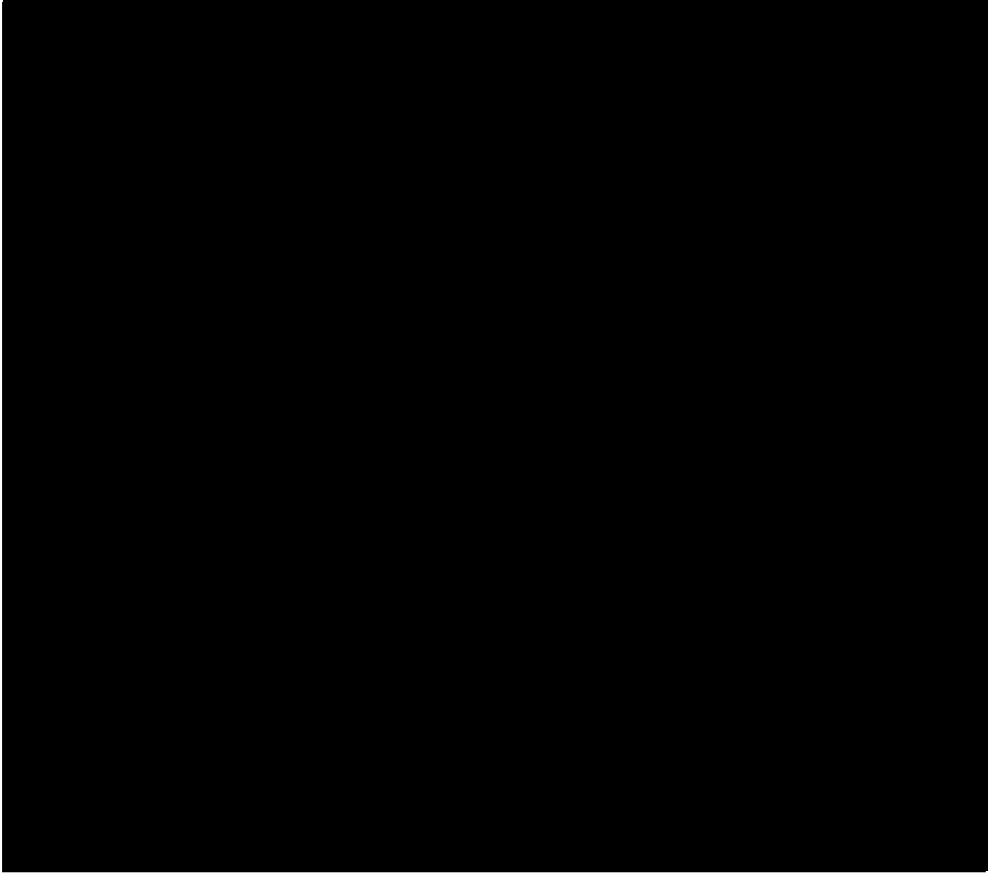


Cinq Mélodies Populaires Grecques **Maurice Ravel (1875-1935)**

Ravel wrote his *Greek Folk Songs* over several years beginning in 1904, after his musicologist friend, Michel Dimitri Calvocoressi, suggested the project. The pieces were intended for piano accompaniment for the lecture recital of Pierre Aubry, who was studying 'songs of the oppressed.' Five songs were eventually selected for publication with piano accompaniment. Carlos Salzedo, a composer and harpist, completed the harp accompaniment, which premiered in 1930 with Ravel's endorsement. Ravel also later arranged the first and last songs of the set.

These were the first of many diverse folk songs that Ravel would arrange and set in his lifetime, though he rarely left his hometown of Paris. Thus, authenticity of these pieces as 'Greek folk songs' should be taken lightly and it is worth acknowledging he appropriates the texts for use in this French setting. The origin of the texts or their author is unfortunately unknown and unacknowledged.

Ravel spent much of his life as a freelance musician gaining an income through concerts and the sale of his music. His rate of music production declined rapidly after 1931, which led many historians and doctors to believe he was a victim of Alzheimer's disease, an age-related neurodegenerative brain disease that had only been recently identified in that time. He eventually lost his ability to produce and hear pitches accurately and died of complications from experimental brain surgery. His frontotemporal dementia is often cited for the repetitive nature of his 1928 composition, *Boléro*, though much of Ravel's own comments suggest otherwise.



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